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his treatment, chronic. These friends, who invariably speak of him as "poor Jones," busy themselves in the endeavour to obtain pupils for him; and, in the event of their succeeding, Jones, instead of commencing in an honest and manly way to improve his pupils in the art, takes the earliest opportunity of initiating them into the mysteries of the unsuccessful composition, and drivels over it to such an extent that the pupils—feeling they have learnt a little too much of Jones, and much too little of music—decline to continue their lessons, and he is once more a martyr. There is, too, a musical character less easily recognised; one who, either from a want of leisure or inclination, produces a composition at very wide intervals, and, in consequence, makes no "way" in his art. All those who have gone through the experience of producing original matter, will agree with us that in the working out of a conception several ideas are evolved of a novel and useful nature which place us, so to speak, on a higher step of the ladder of experience; but which, if not quickly followed up, gradually fade from the mind, eventually landing us just where we were before. Therefore it is, this composer's efforts exhibit such a remarkable similarity to each other, and such an entire want of natural development and improvement.

Again, there is another and rather a numerous class of musicians who, simply because they have studied the art of thorough-bass and counterpoint, think themselves quite qualified to produce any number of musical compositions, utterly regardless of the fact that inspiration is the first thing necessary, and that without it they could no more become composers than, by the simple process of blackening their faces, they could convert themselves into actual negroes. They are quite unable to see that their line of argument would go to prove that a course of English grammar alone would enable a man to become a poet or dramatist.

But the most extraordinary specimen of all is the man who, barely knowing the primary rules in music, and innocent of the slightest suspicion of invention, thinks he is bound to assert himself as a composer merely because he plays a church organ!—entertaining the notion that a man who plays a hymn-tune and trains a choir would be admitting his education to be incomplete, if he failed to claim the power of composing an Oratorio. Fortunately, he seldom or never tries; but ordinarily confines himself to such moderate flights as single and double chants, kyries, and hymn-tunes; sometimes venturing to write an anthem "for a special occasion," which, in course of time, is nervously exhibited to some higher authority, with the remark,—“It is not unlikely you may find some errors in it, for it was written in a great hurry, and I have not had leisure to look it over since.” Should it be answered that there are several mistakes in it—and, indeed, the whole thing is a mistake—his disappointment and chagrin shows itself plainly, though he tries to put it off with the excuse,—“Ah! possibly it is rather queer; but I should like you, to see some of the things I have not quite finished; very different from this, I assure you.” It is perfectly useless to explain to him how much better it would be were he to confine himself to that which he really can do decently, without striving after that for which he does not possess a single qualification. You might as well hope to soothe a cat by stroking its hair the wrong way, as expect to smooth matters over with him whilst denying him the only merit he cares to claim.

We cannot tell whether the tendency of these remarks will be to prove the truth of the charge mentioned in the opening of this paper. Our intention was merely to attract the notice of English musicians to the fact that, whilst other matters more or less intimately connected with organs are developing themselves in a natural and healthy manner, organ compositions of any value still remain comparatively limited in number. There have certainly been, within the last twelve months, some indications of returning consciousness on the part of several well-known writers, in the shape of an issue of original compositions for the organ. But how long may this activity be expected to last? Is it the result of a mere passing whim, or is it destined to be the commencement of a thorough awakening from the lethargy which has so long held entire possession of them?

We should be glad, too, if some of our remarks tended to dispel the notion, in however small a degree, that the art of composing music is a mere question of education, and nothing more. And doubly gratified should we be to learn we had been the means of refuting the more widely-spread supposition, that good music can be written by those who have had no education in the art of composing.

MONDAY POPULAR CONCERTS.

At the Concert on the 7th ult., Corelli's Violin Sonata in D major, very excellently played by Herr Straus, was historically interesting, and received that well measured applause with which a schoolmaster is greeted when he delivers a scientific lecture to his pupils. Mr. J. F. Barnett's performance of Beethoven's Pianoforte Sonata, Op. 53, was replete with new readings; but remarkable for that rapidity and facility of execution of which he has already given such ample proof before the public. Beethoven's Septet, performed to perfection by Messrs. Straus, H. Blagrove, Lazarus, C. Harper, Wotton, Piatti, and Reynolds delighted every hearer, as it always does whenever and wherever it is played. The last Concert before Christmas, on the 14th ult., introduced Schubert's Quartet in G major, for the first time. The most ardent admirer of this composer could scarcely say that the first movement of this work appeals to any save those who blindly admit that incoherence must be beauty; and that what they do not understand must of necessity be beyond them. Passages indeed there are so exquisite as to make us long for that power which can turn such wealth of invention to the best account; but the effect of the entire movement is disappointing, a feeling which is materially aided by its excessive length. The *Andante*, based on a beautiful and melodious subject, and the *Scherzo* and *Trio* (two movements most happily contrasted), made ample amends, however, for the shortcomings of the first movement; and the *Finale* (a most animated movement, full of effect), brought the Quartet to a termination with the utmost success; and the applause was loud and general. Miss Agnes Zimmermann, who made her first appearance at these Concerts, played Mendelssohn's early Pianoforte Sonata in E major, with a finished grace, power, and executive ability which fairly took the audience by surprise. No Sonata, perhaps, could have been selected more capable of testing the qualifications of a really intellectual pianist; for into this work the composer seems to have thrown so many different shades of feeling, and to have endeavoured so earnestly to give utterance to his innermost thoughts in the language he had chosen, that mere manipulative power would be but of small service in the interpretation of such a composition. That Miss Zimmermann was fully competent to grapple with all the difficulties we have mentioned was manifest to all: the placid opening, in 3/4 rhythm, was most exquisitely phrased, the *Scherzo* and *Trio* (the first, *Tempo di Marcia*, in F sharp minor,

and the second in D major) were given with a delicacy and precision of accent beyond all praise; and the final movement (preceded by the *Andante*, with the dreamy *recitative* passages), was thrown off with an impetuosity and *abandon* so thoroughly in the true spirit of the movement as to raise a tumult of applause at the end, which was so prolonged that Miss Zimmermann was compelled to return to the platform and again bow her acknowledgments. We have left ourselves no space to say more than that in Beethoven's Pianoforte and Violoncello Duet (Op. 69), which she played with Signor Piatti, Miss Zimmermann was no less successful than in her first piece. The vocalist was Miss Cecilia Westbrook, who gave two songs, to Mr. Benedict's pianoforte accompaniment, with much effect.

ROYAL ACADEMY OF MUSIC.

THE competition for the Potter Exhibition and Westmorland Scholarship, took place on Saturday the 19th ult. at the Institution, in Tenterden Street, Hanover Square, the examiners being the Principal (Professor Sterndale Bennett) Mr. G. A. Macfarren, Mr. W. G. Cusins, Mr. F. R. Cox, and Mr. H. C. Lunn. The results were as follows: *Potter Exhibition*—Miss Mary E. Christian, elected; Miss Poeklington, commended. *Westmorland Scholarship*—Miss Rebecca Jewell, elected; Miss Fanny Lanham, highly commended; Misses Goode and Gill, commended.

ITALY.

On the 14th December, was given at the Church of Santa Croce, in Florence, a performance of Mozart's *Requiem* as a tribute to the memory of Rossini. Before the Service began, the fine band of the National Guard played the tenor solo, "Cujus Animam," from Rossini's *Stabat Mater*. There was a good orchestra and chorus for the *Requiem*; but from the practice which exists in Italy of excluding female vocalists from joining in Church performances—giving the treble and alto parts to boys—the full effect of the music was marred. After the *Sanctus* and *Hosanna*, Rossini's "Dal tuo Stellato Soglio," from his *Mose in Egitto* was introduced, arranged for instruments, with solo part for violin; which later was executed to perfection by Camillo Sivori. The whole performance formed an unusual treat, and gave general satisfaction.

In Genoa, on the same date, Cherubini's solemn Mass in D minor, for men's voices, with organ and orchestra, was performed, in honour of Rossini's memory, at the Church of the Annunziata. It is well to see these special performances of sacred music beginning to take place in Italy; where, ordinarily, scraps from operas and pieces arranged from popular airs, offend the taste of those who attend Divine Service there. It has been long a disgrace that, in a country that possesses so fine a native School of Art for Church music, so infamous a custom should prevail; and it is to be hoped that as the performance of strictly mass-music gradually becomes re-established, so the need for having women's voices to execute the parts composed for them, will be more and more perceived, and the permission for their use in ecclesiastical service will ultimately be conceded.

The Concerts of classical music given in Genoa by Maestro Lavignino this season have, as usual, comprised several excellent compositions; and have assembled together the combined talent of professional and amateur executants best capable of lending effect to their performance. Among the former may especially be mentioned the excellent tenor singer, Signor Perotti; who, at the third concert on the 5th December, sang Donizetti's "Alma soave e cara," and Schubert's "Dein ist mein Herz," with exquisite expression; also taking part in Costa's very effective quartett, "Ecco quel fiero istante." As a recognition of Signor Perotti's musician-like performance, and of the obliging manner in which he had lent his services on this occasion, he was presented with a handsome photograph album, bound in carved wood, and

mounted in raised silver ornaments and clasps, the first pages of which contained photo portraits of those ladies and gentlemen who assisted at the mattinata when he sang. We understand that there is every probability of an English audience enjoying the advantage of hearing Signor Perotti; as it is whispered that he is likely to be engaged in London this next spring. If so, we congratulate the opera-goers there on the treat that is in store for them. The chief instrumental star at these concerts this season, has been a lady amateur pianiste, of high merit, Mrs. Thompson, who gave, on successive occasions, Mozart's Sonata (No. 7) for pianoforte and violin. A pianoforte "Legend" on the subject of *Lurley* (not only composed by Mrs. Thompson herself, but to which descriptive verses were written by her, that were appended in the programme;) Handel's air, with variations, "The Harmonious Blacksmith;" Beethoven's Trio (Op. 97) for pianoforte, violin, and violoncello; and a pianoforte Sonata, by Clementi. An attractive feature of these concerts, was the performance of two unaccompanied vocal pieces, Morley's "Now is the Month of Maying," and Mendelssohn's charming four-part song of "Autumn."

MESSRS. ASHWORTH, of Manchester, have forwarded to us a portfolio which appears far superior to any we have hitherto seen. It is called the "Patent Looped Binder Portfolio." A great recommendation of this new invention is that the music can be most securely placed in the portfolio, and removed without disturbing any other piece. The accompanying instructions will enable any person to fix the music in its place without the slightest difficulty; and we have little doubt that when it becomes more known, the "Looped Binder Portfolio" will come into general use, not only for music, but for periodicals and papers of any kind.

THE City Musical and Elocutionary Society gave an Entertainment on Friday evening, the 18th ult., at the Albion Hall, London Wall, for the benefit of Mr. F. M. Wenborn (director and chairman). Artists, Miss Minnie Mellis, Miss Marian Bohn, Miss Pembroke, Miss Riseam, and Miss Mary Ann Potter, Mr. Frank Percival, Mr. A. T. Carter, Mr. A. J. Hubbard, Mr. B. Trotman, and Mr. Theodore Distin. Pianist, Miss Mary Ann Potter. The hall was well filled, and the entertainment passed off with great *éclat*.

WELSH NATIONAL EISTEDDFFOD, 1869.—The next national Eisteddfod for the whole of the principality will be held the first week in August, in the ancient town of Brecon. The musical subjects and prizes are to be arranged by Mr. Brinley Richards, and are not yet published.

On Sunday, the 18th ult., the Organ originally presented to the church of St. Ann's, Westminster, Soho, by His Majesty King George the Third, was re-opened by Mr. Jekyll (organist of St. George's, Hanover Square), who displayed the beauties of the instrument with great ability. The musical part of the service was well rendered by the amateur choir, under the direction of their experienced choir-master, Mr. Ralph Wilkinson (gentleman of Her Majesty's Chapel Royal, St. James's). The re-construction of the organ has been entrusted to Mr. J. Walker, of Francis Street, Tottenham Court Road; and the whole expense will be met by Arthur Wade, Esq. son of the Incumbent.

MADAME EUGENE OSWALD's Concert at St. George's Hall, on the 12th ult., again enabled that accomplished pianist to prove her legitimate claims to public favour as an exponent of classical music. The programme was excellently selected; and every piece was received with the strongest demonstrations of approval by a highly appreciative audience.

WE are glad to find that the following letter, relative to the coming Worcester Musical Festival, has